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THE CHICAGO ORCHESTRA.

Upon several occasions during the past twelve years we have spoken of the work done by the Chicago Orchestra under the scholarly and exacting leadership of Mr. Theodore Thomas, and of the self-sacrificing devotion of the small group of public-spirited men and women whose generous contributions have made possible the continued existence of this organization for the higher musical education of the public. The American city which above most others is given up to the spirit of commercialism would be in evil case before the bar of judgment were it not for a few such agencies as this Orchestra, which advertise to the world that we are not altogether given up to the pursuit of gain. Time was when Chicago had for exhibition to its visitors from abroad nothing more inspiring than its Board of Trade and its Stock Yards; having seen these, our visitors had seen what was most typical of the city, and were suffered to depart, not exactly in peace, but with the recollection of a startling and unique experience. We have changed all this during the last ten years. The new era began with the World's Fair of 1893, for we then made the discovery that there might be matter of greater interest to visitors than the slaughter of cattle and the antics of frenzied speculators in wheat and corn. Strangers were still politely curious about these things, but somehow they seemed to receive deeper impressions from the exhibit of modern paintings and the Congress of Religions. Our grain elevators and our operations in beef and pork became less interesting for the nonce than our strivings after beauty and truth.

It was an interesting crisis in our civic life, and its lessons were taken to heart. The ten years that have passed since Chicago invited the world to an exhibit in which, for the first time in her history, the ideal was made more prominent than the material, have witnessed a constant broadening of our horizon, and a steadily increasing interest in those things that make for the higher life of mankind. The material basis remains—it always must remain,—but there is now a creditable ideal superstruc-

ture, and it shares in the pride with which we view the sum total of our achievements. The claims of education, and of art, and of literature, are now freely allowed in quarters where they were but grudgingly admitted a few years ago, and along with this quickening of our civic consciousness in the direction of aspiration and æsthetic endeavors there has come into the grosser atmosphere of our political life a purifying influence that has already accomplished wonders of reform, and is full of promise for the future.

Among the civilizing agencies that have been working this gradual but very real change none has stood higher than the Chicago Orchestra, and it was a severe shock to the cultivated public to be told, as we were about two months ago, that the continued existence of the organization was doubtful. For twelve years now Chicago has been accustomed to its regular annual season of twenty or more concerts, each given twice, and it is not easy to contemplate the possibility of getting along without their uplifting influence. The announcement made by the trustees of the organization was to the effect that the yearly deficit continued to be large, that the number of men willing to assume it was growing smaller all the time, and that unless the public should step in and take this burden from their shoulders, they would be compelled to give up the undertaking as hopeless. An appeal was made for an endowment of three-quarters of a million dollars, which amount would suffice to purchase a lot and erect a building that should be the permanent home of the Orchestra. With the ownership of such a piece of property, the Orchestra could safely count upon making both ends meet in the future, besides having greatly enlarged opportunities for the furtherance of its work.

The situation, as developed by twelve years of experience, appears to be that the public may be counted upon to pay three-fourths of the cost of the concerts each year, but that the other fourth must come from an endowment or from some form of annual subsidy. This is really a remarkable showing, for it means an average attendance of nearly twenty-five hundred paying listeners, twice every week, at a series of concerts strictly educational and cultural in purpose, under the leadership of a man whose standards are of the highest, and who will not make the slightest concession to an unthinking popular demand. To give the public the music that it needs, instead of the music that it thinks it wants, has always been the

guiding principle in the distinguished career of Mr. Thomas, and he has put this principle into practice more uncompromisingly than ever before during these twelve years of his Chicago leadership. The Chicago Orchestra must not for a moment be classed with institutions organized for the purpose of entertainment. If it were that, one might reasonably demand that it justify its existence by becoming self-supporting. But we must rank it with such institutions as universities and libraries and art museums, that no one expects to be self-supporting, and that would lose something of their dignity were they wholly dependent upon the returns for the services which they render. Thus viewed, the fact that the Orchestra calls for no larger endowment than will provide for one-fourth of its running expenses brings a highly significant tribute to the educational value of the work that it has accomplished.

Two months ago, it was proclaimed that unless the necessary sum were subscribed within a few weeks, the organization would be disbanded, and the men who had so generously supported it would give up their thankless task. It was for the public to show its appreciation of their work by coming forward and relieving them of the burden. To this appeal the public has responded generously, and in the space of about two months considerably more than half of the needed sum has been pledged by several thousand subscribers. The expression of popular interest thus given has proved so gratifying that the trustees have been persuaded to modify their original resolution, to make contracts for another season of concerts under the old conditions, and to trust that a year of further effort will complete the required endowment, and place the Orchestra beyond the need of further help. They have announced as their ultimatum that unless the endowment is thus completed during the coming year they will make no further effort to continue the work of the organization. In that case, the thirteenth season will prove the last, and those who put their faith in omens will wag their heads sagaciously at this new confirmation of a pet superstition.

We cannot bring ourselves to believe that such will be the outcome of an enterprise in every way so praiseworthy. While the issue will remain in doubt as long as any considerable fraction of the required amount is unpledged, the situation may certainly be described as encouraging. The success of the undertaking will mean much to the higher interests of Chicago.

It will secure us in the possession of a body of musicians whose training has now reached so high a degree of excellence that it may safely challenge comparison with any similar body in the world. It will secure to us also the closing years—and may they be many—of a conductor whose single-minded devotion to his art has been beyond all praise, and has made him one of the greatest benefactors of our age. It will give dignity to both band and leader by transferring them from rented quarters, with all the obvious inconveniences thereon attendant, to a noble building consecrated in perpetuity to one of the noblest of the arts. And it will give to the Orchestral Association opportunities hitherto denied them for the extension of their work. This aspect of the case, perhaps the most important of all, has not been given its due prominence in the recent discussion of the subject. The Orchestra will then be able to supply the public with all the concerts for which there shall be an effective demand. Exceptionally attractive programmes may be repeated, additional series of concerts less severely classical may be provided for, and the old fashion of summer concerts, which we have missed for many years, may be restored under almost ideal conditions. We now look forward with measurable confidence to the realization of all these good things in the near future, for we need fear only the apathy which sometimes follows upon enthusiastic effort for a worthy end, and defeats the most promising plans in the hour of their seeming achievement. That this disaster may not overtake the foundation now so nearly laid must be the prayer of every lover of music and every friend of the higher culture in this country.

EMERSON AS A PUBLIC SPEAKER.

To win fame by spoken as well as by written words has been the fortune of comparatively few men of letters. Distinguished scholars may be stimulating in the college class-room, but on the popular lecture-platform their manners are often too academic, their terms too technical, to win enthusiasm. An author of repute is always a guest of honor, but one is often disappointed in listening to his lectures or reading; while popular lectures in published form seldom deserve to rank as literature of a high grade.

Emerson had qualities of mind and temperament which charmed both listeners and readers. Reversing the usual sequence, he gained fame as a lecturer before he addressed the public as an author.

The successful sale of his later volumes resulted, to a large extent, from his lectures in his own country and in England. Without any hint of disparagement of their literary quality, it must be granted that the noble benignity of Emerson's personality and voice largely increased the popularity of his published works. From earliest manhood he recognized that he was "a man with a message." While teaching, true selfhood was, by his confession, "already writing in my chamber my first thoughts on morals and the beautiful laws of compensation and of individual genius which to observe and illustrate have given sweetness to many years of my life" ("Emerson in Concord," p. 31).

At first thought, especially in his day, the natural medium for voicing this message was the pulpit. From the first, however, he questioned his fitness for a typical New England ministry. He doubted if he would have been ordained had he been examined, when called to the pulpit of "the Mather dynasty." Even in his first sermon to his people, he warned them that he should "insist on elbow-room in preaching." This freedom of thought and conscience, culminating in open challenge to formal prayers and the symbolic eucharist, was never aggressive or sensational in expression. Emerson's breadth and fearlessness of mind were no less characteristic than his humble sincerity and tolerance. These qualities, united with rare grace of manner, pervaded his scattered pulpit utterances, from the ordination sermon in 1829 to the last sermon, on Worship, at Nantucket in 1847. Disappointed in the hope that his congregation would accept his radical views on modes of religion, he nevertheless advocated individual decision and harmony of relationship. When he gave the Right Hand of Fellowship to the Concord pastor, Mr. Goodwin, in 1830, he used the words now found in the rare pamphlet containing his brief charge: "Christianity aims to teach the perfection of human nature, and eminently, therefore, does it teach the unity of the spirit. But it speaks first to its own disciples: be of one mind, else with what countenance should the church say to the world of men, 'love one another.'"

When the dissolution of his pastorate had been completed, with absolute tenderness and regret to both pastor and people, he never questioned their position nor his own. He took anew the vow of dedication "to the love and service of the same eternal cause,—the advancement, namely, of the kingdom of God in the hearts of men." The musical voice and gracious manner of this "poet-preacher" remained an heritage in the memory of his parishioners through life. His reading of hymns was often recalled,—that ability, which he urged on all, to "read sense and poetry" into ideals of life. From the liberal attitude of present-day thought, it is difficult to realize the tense feeling aroused by his quiet non-conformity. While his repugnance to formalism led him to a position where few Christians could follow him, in his day or ours, yet doubt and gloom were aliens to his mind; he was ever a

consecrated preacher of righteousness. To sincere preachers, of whatever denomination, he gave honor. Though he was the victim of attack by a few bigoted ministers and critics, his personal charm and tolerance, both in the pulpit and outside, won him many enthusiastic friends who smiled in covert sympathy at Father Taylor's response to hints of Emerson's future in perdition, — that "emigration would surely tend that way."

After leaving his church, when a few months of foreign travel had scattered the melancholy due to this experience and his wife's death, his thoughts turned toward another possible mode of expression for the messages of moral and spiritual elevation which, he felt, demanded utterance. A new sense of freedom, of prospective contact with a wider audience, came upon him. In his journal he wrote: "I have sometimes thought that to be a good minister it was necessary to leave the ministry." And again, in attestation of his sincerity of purpose: "Henceforth I design not to utter any speech, poem, or book, that is not entirely and peculiarly my work. I will say, at public lectures, and the like, those things which I have meditated for their own sake, and not for the first time with a view to that occasion" (November 15, 1834; "Emerson in Concord," p. 54). In these simple words may be read the secret of Emerson's success alike in his addresses and writings. He was no temporizer, no self-advertising sensationalist. He had thoughts to share with his audience, ideals gathered from reading and meditation; such had inspired him, and might become a "divining-rod to their deeper natures."

In a survey of Emerson's addresses, one finds three distinct types, — the oratorical, the scientific and biographical, and the literary and ethical. His earliest spoken discourses had marked oratorical features, yet differed from the average occasional oration by depth of thought. Such were the "Historical Address at Concord" in 1835, "The American Scholar" before the Phi Beta Kappa in 1837, and the "Lecture on the Times" in 1841. While this form of speech was less frequent in later years, yet there were a few famous orations on record, — the "Seventh of March" oration at the New York Tabernacle in 1854, "The Fortune of the Republic" in Boston in 1863, and the address at the Burns Centenary dinner, described by Lowell with unwonted enthusiasm as he recalled the magnetism of the speaker, — "like an electric spark, thrilling as it went, and then exploding in a thunder of plaudits."

After Emerson had chosen the Lyceum as his immediate field, his first themes were semi-scientific, dealing with fundamentals, and yet seeking to inculcate spiritual ideas into technical subjects, as in the lecture on Water, at the Boston Mechanics Institute (1834), or the contemporaneous addresses before the Society of Natural History. Popular lectures on scientific themes were remunerative at that time. He wrote Carlyle of the large sums paid, — \$3000 to Dr. Spurzheim for a course of Phrenology, and a larger sum to Professor Silliman of Yale for

fifteen lectures on Geology. Emerson soon realized two facts, — first, that he was unfitted for treating scientific subjects; and second, that such ventures, though temporarily enriching, were "attended by a degree of uncertainty." With more zeal, he prepared his first course of biographical lectures on Michael Angelo, Milton, Luther, Fox, and Burke. The first two appeared later in the "North American Review," but their author did not care to preserve them, as he did the later series of 1845.

After desultory addresses on educational and historic themes, Emerson arranged, in November 1835, for a course of lectures on English Literature, at Masonic Temple, Boston, before the Society for the Diffusion of Useful Knowledge. These themes, so well analyzed in the Appendix to Mr. Cabot's Memoir, satisfied Emerson that this form of lecture offered the best scope for his poetic and ethical suggestions. The enthusiasm of his audience, increasing as the lectures continued, gave him greater confidence. While at times he chafed under the exactions of time, place, and the whims of a promiscuous audience, and craved respite from the fatigues of journeying, yet his attitude was quite unlike that of Carlyle. The latter confessed his rebellion at the "bayonets of Necessity" which drove him into the lecture-room where his overwrought nerves threatened "a flood of tears and blubbing." Emerson, on the other hand, acknowledged to his friend "a certain delight (base also?) in speaking to a multitude." But he found joy in the friends, — "those sacred people" who were largely gathered through this means.

Whatever Emerson's theme might be, in the earlier studies of great men or the later thoughts on life's abstractions — Culture, Character, Experience, Self-Reliance, — he was uniformly popular and stimulating. His melodious voice and natural ease of manner gained for him his first hold upon his audience; his intellectual and moral earnestness tended to cement the kindly relationship thus established. One who recalls the charm of his lectures has told me that his characteristic expression has been well caught by David Scott in his famous painting, — the benign, penetrating eye, with its hazy depths, and the easy poise of the body, with one hand extended and loosely closed. According to Mr. Alexander Ireland, the English auditors of Emerson, long expectant of his coming, were entranced by his winning personality. The first impression was of "a manner so singularly quiet and unimpassioned that you began to fear the beauty and force of his thoughts were about to be marred by what might be described as monotony of expression. But very soon this apprehension dispelled. The mingled dignity, sweetness and strength of his features, the earnestness of his manner and voice, and the evident depth and sincerity of his convictions, gradually extorted your deepest attention, and made you feel that you were within the grip of no ordinary man, but of one 'sprung of earth's first blood,' with 'titles manifold.'" With

manuscript by his side, Emerson was yet so conversant with his carefully studied theme and diction that he was able to speak into the eyes as well as the ears of his audience. A contemporary journal said: "He has a horror of extempore speaking, . . . and a further horror of reporters, who seize and slaughter his fresh utterances."

There was, however, more than grace of manner to gain for Emerson the epithet of Lowell, "the most steadily attractive lecturer in America." The mental and moral strength of thought were illumined by a literary form which was all his own. The mingling of serenity and fearless force are readily noted in his best addresses. As an example, let us recall the poetic tenderness, changing to swift challenge, in the opening paragraphs of the Divinity School Address: "In this refulgent summer, it has been a luxury to draw the breath of life. The grass grows, the buds burst, the meadow is spotted with fire and gold in the tint of flowers. The air is full of birds and sweet with the breath of the pine, the balm of Gilead, and the new hay. . . . Whenever the pulpit is usurped by a formalist, then is the worshipper degraded and disconsolate. We shrink as soon as the prayers begin, which do not uplift, but smite and offend us."

In revising his lectures for the published volume, Emerson condensed and corrected with exhaustive patience. Yet in the preparation of these lectures he was never hasty or inconsiderate. Each thought, each sentence, was weighed with scrupulous exactness, that the listener might receive its full and direct force. Hence arose those terse epigrams which Sir Leslie Stephen has called, in apt analogy, "the gnomic utterances which are to the cultivated what proverbs are to the vulgar." Despite his wonderful popularity, Emerson had his malcontents and critics. There was the Western farmer who disconsolately walked out of the hall, shaking his head disapprovingly after listening to a few sentences, while Emerson's eyes followed him in questioning sadness. There were also a few who denounced his lectures as illogical and incomplete. Such criticism, in large measure, was just; and to-day he would suffer yet more from attacks upon his arguments, or his lack of them. "Systems of Logic" were uninteresting to him; inconsistency was often advocated as a matter of individual uprightness. In the main, his auditors were content, as his readers are now, to find delight in the separate particles of his brilliant and stimulating optimism, without seeking to weave a perfect tissue of logic or a complete philosophy of life. To common minds, there has ever been a charm in the calm courage of this man, who

"in a plain, preternatural way,
Makes mysteries matters of mere every-day."

The noble ideals and sincerity of the man, as speaker or writer, surpassed any defects of sequence. To his auditors of the past, as to his readers of the present, Emerson was a vital inspiration for "the life of the spirit." ANNIE RUSSELL MARBLE.

The New Books.

MORE DARWIN LETTERS.*

Nearly twenty years ago the writer of these lines was one of a great crowd gathered in the hall of the Natural History Museum in London, to witness the unveiling of the statue of Darwin. Conspicuous among those who took part in the ceremony were Professor Huxley, the Archbishop of Canterbury, and the Prince of Wales — now King Edward. In a worldly sense, the man who was once so reviled had completely triumphed; but Mr. Huxley touched a deeper chord when he declared that the statue was not placed there merely to perpetuate Darwin's memory, — that ran no risk of oblivion; neither was it to indicate the official sanction of the authorities, — for science recognised no such sanction. "No," he said, "we beg you to cherish this memorial as a symbol by which, as generation after generation of students enter yonder door, they shall be reminded of the ideal according to which they must shape their lives, if they would turn to best account the opportunities offered by the great institution under your charge." No words could be more fitting, and it is with exactly the same feeling that we finish the reading of the volumes now under review. We are not concerned now to praise Darwin's intellect; we are not concerned to defend his theory; we think only with reverence and affection of the man who lived the life we would fain live; who showed us, in the midst of a trivial world, what our kind is capable of. When such men are possible, it is worth while to be a human being!

It is a Darwinian principle that when in a variable species some individuals are better fitted than others to live and propagate, these will increase and gradually supplant those less suited to the environment. Thus what was exceptional, once having come into existence, may become normal. So again under conditions of cultivation, if the gardener can get one blue rose, he may in time have all he wants. Hence it is that in the lives of noble men we see the greatest promise for the human race. We cannot raise intellect like turnips, nor can we mechanically cultivate the gentle flowers of modesty, integrity, and affection; but we can, as a people, so far control our environment that

* MORE LETTERS OF CHARLES DARWIN. A Record of his Work in a Series of Hitherto Unpublished Letters. Edited by Francis Darwin, Fellow of Christ's College, and A. C. Seward, Fellow of Emmanuel College, Cambridge. In two volumes. Illustrated. New York: D. Appleton & Co.

the best shall come to their own. If all that is noble in the human species is permitted to develop, and worth is the only cause of wealth, not only will the race be much bettered for the time being, but on good Darwinian principles, it will advance. Here is our opportunity: how are we using it?

These remarks are suggested by the obvious reflection that but for the possession of inherited wealth, Darwin would have been practically lost to the world. His continual ill-health would have made it difficult for him to have earned any sort of a living, and out of the question to do in addition any scientific work. For twenty years he studied evolution, before he was willing to publish; and all this while he would have been considered to be wasting his time, according to the opinion of the day. His books were eventually a source of revenue, but for many years his conduct was exactly the reverse of that necessary for "getting on." That one of the greatest men the world has ever produced was not utterly crushed and annihilated, is seen to be the result of what may fairly be termed an accident. With the most favorable conditions, we cannot expect to produce many like Darwin; but it is to be feared that we are criminally blind and extravagantly wasteful.

Some idea of Darwin's continual ill-health may be gathered from frequent passages in the letters; for example:

"My health is better than it was a few years ago, but I never pass a day without much discomfort and the sense of extreme fatigue" (letter 286; 1878).

"My health is considerably improved, so that I am able to work nearly two hours a day" (letter 363; 1866).

One could not help marvelling at the thought of what Darwin would have done if he had enjoyed robust health; but then the question arose, how *could* a man have done more than he did? Upon closer consideration, I believe that in a certain sense Darwin's great power was partly the result of his ill-health, which so greatly reduced his power of doing active work. Though he may nominally have worked only a few hours each day, at other times his mind was not idle, and he had ample time for reflection. From what we now know of the human mind, it is impossible to doubt that even his moments of idleness and mere musing were often moments of illumination. I believe we destroy as much talent by submerging it in the details of active work, as by neglecting its existence.

Darwin's ideas upon education are of much interest to us. Of course a passage in a letter

must not always be regarded as expressing a settled opinion, but the following sentences are at least significant:

"I am one of the root and branch men, and would leave classics to be learnt by those alone who have sufficient zeal and the high taste requisite for their appreciation. . . . I was at school at Shrewsbury under a great scholar, Dr. Butler; I learnt absolutely nothing, except by amusing myself by reading and experimenting in chemistry. Dr. Butler somehow found this out, and publicly sneered at me before the whole school for such gross waste of time" (letter 774; 1867).

"I really think you cannot go on better, for educational purposes, than you are now doing — observing, thinking and some reading beat, in my opinion, all systematic education" (letter 646, to J. Scott, 1863).

Closely connected with this topic are his views on English style, and the letter just quoted continues:

"Do not despair about your style. . . . I never study style; all that I do is to try to get the subject as clear as I can in my own head, and express it in the commonest language which occurs to me. But I generally have to think a good deal before the simplest arrangement and words occur to me."

Again (letter 151; 1862):

"It is a golden rule always to use, if possible, a short old Saxon word. Such a sentence as 'so purely dependent is the incipient plant on the specific morphological tendency' does not sound to my ears like good mother English — it wants translating."

It seems remarkable to us, who readily accept the familiar idea of evolution, that when the "Origin of Species" appeared, so many talented and competent men should have been unable to see its value. Darwin came fully to realize the difficulty of changing the trend of a well-occupied mind; in a letter to Wallace (letter 442) concerning a difference of opinion about protective resemblances he writes:

"But we shall never convince each other. I sometimes marvel how truth progresses, so difficult is it for one man to convince another, unless his mind is vacant. Nevertheless, I myself to a certain extent contradict my own remarks, for I believe far more in the importance of protection than I did before reading your articles."

Writing to Alexander Agassiz (letter 498) he says:

"I do hope that you will re-urge your views about the reappearance of old characters, for, as far as I can judge, the most important views are often neglected unless they are urged and re-urged."

No one was less "cock sure" than Darwin, though he could nearly always give good reasons for his opinions, and would not give them up unless convinced by better ones. He writes to Wallace in 1868: "I grieve to differ from you, and it actually terrifies me and makes me constantly distrust myself" (letter 449). He

had learned by hard experience the difficulty of being accurate; he writes to J. Scott (a gardener who was in a certain sense his pupil):

"Accuracy is the soul of Natural History. It is hard to become accurate; he who modifies a hair's breadth will never be accurate. It is a golden rule, which I try to follow, to put every fact which is opposed to one's preconceived opinion in the strongest light. Absolute accuracy is the hardest merit to attain, and the highest merit. Any deviation is ruin" (letter 647).

The letters, like those in the earlier "Life and Letters," reveal throughout the charming relations between Darwin and his friends, and his unfailing courtesy to all. Often there is a playful sally thinly covering a deep and tender feeling, as in a letter to Hooker (letter 612):

"Your letter is a mine of wealth, but first I must scold you: I cannot abide to hear you abuse yourself, even in joke, and call yourself a stupid dog. You, in fact, thus abuse me, because for long years I have looked up to you as the man whose opinion I have valued more on any scientific subject than any one else in the world. I continually marvel at what you know, and at what you do."

Again to Hooker in 1861 (letter 764):

"I cannot but think that you are too kind and civil to visitors, and too conscientious about your official work. But a man cannot cure his virtues, any more than his vices, after early youth; so you must bear your burthen. It is, however, a great misfortune for science that you have so very little spare time for the Genera [Plantarum]."

Writing to Huxley in 1868 (letter 208) he says:

"I never received a note from you in my life without pleasure; but whether this will be so after you have read pangenesia, I am very doubtful. Oh Lord, what a blowing up I may receive! I write now partly to say that you must not think of looking at my book till the summer, when I hope you will read pangenesia, for I care for your opinion on such a subject more than for that of any other man in Europe. You are so terribly sharp-sighted and so confoundedly honest!"

Darwin's family life was almost ideal; he had the happiness of seeing most of his children grow up and occupy useful places in the world, two of them — Francis and George — attaining eminence in science. It is not wonderful that talent should have appeared among the Darwin children, for their mother was a Wedgwood, and here was a combination of superior blood quite fulfilling Mr. Galton's ideal. We are given an excellent portrait of Mrs. Darwin, and the following passage from Darwin's autobiography is printed for the first time:

"You all know your mother, and what a good mother she has ever been to all of you. She has been my greatest blessing, and I can declare that in my whole life I have never heard her utter one word I would rather have been unsaid. She has never failed in kindest sympathy towards me, and has borne with the utmost

patience my frequent complaints of ill-health or discomfort. I do not believe she has ever missed an opportunity of doing a kind action to any one near her. I marvel at my good fortune that she, so infinitely my superior in every single moral quality, consented to be my wife. She has been my wise adviser and cheerful comforter throughout life, which without her would have been during a very long period a miserable one from ill-health. She has earned the love of every soul near her" (vol. 1, p. 30).

His old age was cheered by the arrival of a grandchild, of whom he writes (letter 754):

"We all in this house humbly adore our grandchild, and think his little pimple of a nose quite beautiful." It must be another grandchild whose intelligence is compared with that of a monkey. It appears that the monkey

"was very fond of looking through her [Lady Hobhouse's] eyeglass at objects, and moved the glass nearer and further so as to vary the focus. This struck me, as Frank's son, nearly two years old (and we think much of his intellect!) is very fond of looking through my pocket lens, and I have quite in vain endeavoured to teach him not to put the glass close down on the object, but he always will do so. Therefore I conclude that a child under two years is inferior in intellect to a monkey" (letter 417).

Most of the letters deal with concrete things, but here and there we find a bit of philosophical suggestion or speculation. The following written to Hooker is interesting:

"I quite agree how humiliating the slow progress of man is, but every one has his own pet horror, and this slow progress or even personal annihilation sinks in my mind into insignificance compared with the idea or rather I presume certainty of the sun some day cooling and we all freezing. To think of the progress of millions of years, with every continent swarming with good and enlightened men, all ending in this, and with probably no fresh start until this our planetary system has been again converted into red-hot gas. *Sic transit gloria mundi*, with a vengeance" (letter 185).

However, at the rate at which mammalia appear to change, when this happens *Homo sapiens* will presumably have either died out or changed into an entirely different genus, not to say species! I suppose this is about as certain as the other event, and it is a little hard to feel that superior beings may arise who will think of us as we regard our long-past mammalian ancestors, — beings so different from ourselves that if we could see them we should only regard them with fear and hatred. Considerations such as these constitute a strong argument for human immortality in spiritual form, not because they afford the least particle of proof, but because they arouse in us a feeling that immortality is necessary. Darwin seems not quite to have felt this, for he writes: "Many persons seem to make themselves quite easy

about immortality, and the existence of a personal God, by intuition; and I suppose that I must differ from such persons, for I do not feel any innate conviction on any such points" (letter 571; 1874). However, "if we consider the whole universe, the mind refuses to look at it as the outcome of chance—that is, without design or purpose" (letter 307; 1881).

There are many more passages one is tempted to quote, but the above will suffice to show the absorbing interest of the book. Of course there is a great deal in the letters that is technical, and it is not to be supposed that non-scientific persons will read the whole of them. I think it is a little to be regretted that so much of the quarrel with Professor Owen is allowed to appear; one does not in the least doubt that Owen behaved badly, but that is now long ago, and probably Darwin himself would have been unwilling to bring again to light the failings of the old anatomist. The editorial work has been admirably done; the footnotes supplied by the editors include brief biographical notices of the principal persons mentioned in the letters. I notice only two trifling editorial mistakes; in vol. 1, p. 331, *Campodea* is said to be a beetle, whereas it is a thysanuran; in vol. 2, p. 67, the name of the red-underwing moth is given incorrectly. The illustrations are quite numerous, all portraits; the photogravures are extremely good, especially that representing Darwin as a boy, with his sister Catherine. There is a very complete index.

T. D. A. COCKERELL.

FRENCH ENGRAVERS OF THE EIGHTEENTH CENTURY.*

In "French Engravers and Draughtsmen of the XVIIIth Century," Lady Dilke brings to an end the series in which she has presented the leading features of French Art in that rather barren period. The eighteenth century was not marked by great achievement in the graphic arts, except in Japan, where the invention and development of chromo-xylography led to the production of the marvellously beautiful color prints, from engraved blocks, which are at once the delight and the despair of those who seek to rival the attainments in this direction by the masters of the Ukiyo-ye school. In Europe it was preëminently an epoch of

transition. The art of its earlier years was a survival of the great movements of the preceding century, a persistence of ideas whose initial force had been spent. Intellectual inspiration declined; technical skill remained to be exercised on more and more unworthy subjects, until it, too, gradually sank under the influences by which the artists of the day were surrounded. Toward the end of the century there was an awakening, but the movements then inaugurated did not culminate until the first decades of the succeeding century, to which, therefore, they may more properly be said to belong.

In France it was in many ways an age of dilettanteism. The master works wrought by the great engravers, Edelinck, Nanteuil, and Gérard Audran, in the days of the "Grand Monarque," and of their successors, Pierre Drevet and his even more highly gifted son Pierre-Imbert Drevet, awakened such widespread interest in the art of engraving on copper that it became a fashionable fad. Cochin had for a pupil no less a personage than Madame de Pompadour. In the long list of amateur engravers of the period we find such names as the Princess de Condé; the Marquis d'Argenson; the Dukes of Chevreuse, of Charost, and of Chaulnes; the Chevalier de Valory; the Marquis d'Harcourt; the Count d'Eu; Bertinazzi dit Carlin, the famous actor; and even that of Philippe Egalité himself. Some of these left a considerable amount of work, but for the most part they shed more lustre on the art through their social prestige than by their skill with the burin. Other amateurs there were among people of wealth and fashion, whose work by its respectable quality places them in another and a higher class. Among these, the Comte de Caylus and Claude-Henri Watelet are the most noted. The title of the latter to distinction rests, however, quite as much upon his remarkable attachment to Madame Le Comte, their life together at Le Moulin-Joli, and their famous journey to Italy in 1763, as upon the three hundred plates that he engraved or etched. The tie that bound these people together was their common love for art; Lady Dilke quotes from Mme. Vigée Lebrun's "Memoirs" the following reference to it: "A friend, to whom he had been attached for thirty years, lived in his house. Time had sanctified, so to say, their tie to such a point that they were everywhere received in the best company, as well as the lady's husband, who, drolly enough, never left her."

*FRENCH ENGRAVERS AND DRAUGHTSMEN OF THE XVIIIth CENTURY. By Lady Dilke. Illustrated. New York: The Macmillan Co.

The place filled by the Comte de Caylus was unique. To his contemporaries he was always "ce connoisseur profond," and he exercised extraordinary influence over every branch of art, and especially over that of engraving, to which his devotion was unwearied. With Pierre-Jean Mariette, the famous print-seller, collector, and publisher, he formed a close friendship, and together — to quote Lady Dilke's words — they "exercised an authority with which, as long as they lived, every dealer, draughtsman and engraver had to reckon. . . . Each found in the other qualities in which he himself was more or less lacking. The varied acquirements of de Caylus, his tendency to dogmatic system and theoretic speculation, were a stimulus to the intelligence of Mariette, who, inheriting narrower traditions and special training, was inclined toward the exhibition of pure connoisseurship, backed, it is true, by an amazing store of exact learning. The influence which they combined to exercise on their contemporaries was of incalculable importance."

That this influence was stimulating, there can be no doubt. At the same time, by its narrowing tendency it helped to make the surrounding conditions unfavorable to the awakening of true artistic impulse, and thus it became a potent factor in a period of decadence. The weakness of the position taken by Mariette and de Caylus is pertinently stated by Lady Dilke. "It led," she says, "to a *doctrinaire* assumption of the merit of all work — no matter how poor in quality — executed according to certain canons of taste; and to the condemnation of all — no matter how graceful and brilliant — in which these canons were not respected."

With the death of the younger Drevet, in 1789, what has been called the golden age of portrait-engraving in France came to an end. Cochin, Daullé, and other engravers of distinction, remained; but their work does not, on the whole, entitle them to be included among those of the front rank. And although in the latter part of the century there was a great increase in the number of engravers, a special class of whom worked upon illustrations for books, there were but few stars of the first magnitude. Of these, Jean George Wille was the most eminent, and attained such extraordinary vogue that the subsequent history of line-engraving in Europe is little more than an account of what was accomplished by him and his pupils.

Lady Dilke has not adopted the historical method in the treatment of her subject, but

gives, instead, a series of connected essays upon the more important men. Her pages are filled with pleasant discourse and anecdotes, and a good deal of information in given, chiefly biographical. There is no attempt at a comprehensive survey of the art of engraving and its relation to other branches of the art of the period. Such a survey would not only have added much to the value of the book, but would have made it more readable, and given it the coherence which it now lacks. Of criticism there is very little. Such comment upon particular works as is given is rather in a vein of indiscriminate praise, with which it is not possible always to agree. It is difficult, for example, to share the author's estimate of Choffard's designs, or to accept the adjective "miraculously pretty" as applied to Cochin's ticket of admission to the "Bal Paré, porte et gradins à gauche." These, however, are but minor blemishes in a book which is a conscientious attempt to give in entertaining form a view of the engravers of the eighteenth century and of the conditions under which their work was performed.

The illustrations consist of fifty full-page reproductions of engravings and drawings.

FREDERICK W. GOOKIN.

THE NEW CIVIC SPIRIT.*

Two important contributions to the literature of the American civic movement — Professor Ely on "The Coming City" and Professor Zueblin on "American Municipal Progress" — emphasize strongly the newer and richer ideals that are becoming prominent. Professor Ely's volume does this directly, by way of exhortation; Professor Zueblin's, more by means of illustration and criticism. Rarely do two books so neatly supplement each other.

The substance of Professor Ely's book is an address that has been delivered in various places under the title "Neglected Aspects of Municipal Reform." The change of title is significant. Five years ago, the central demand was distinctly for reforms in administration. The "business man" was to be the saviour of the city, and a good "business administration" was the highest ideal. The author states clearly his ap-

*THE COMING CITY. By Richard T. Ely, Ph.D. New York: Thomas Y. Crowell & Co.

AMERICAN MUNICIPAL PROGRESS. Chapters in Municipal Sociology. By Charles Zueblin. (Citizen's Library.) New York: The Macmillan Co.

preciation of the importance of this campaign against mal-administration, but shows that the "business man" was himself to blame for many of these perversions of city government, and still more for the narrow range of municipal activity. Municipal government is not "business," — it is a profession, and a most exacting one. A class of professional office-holders is inevitable, and even a necessity. We have, then, to determine whether it shall be the corrupt class that now holds in most of our large cities — except during the spasms of reform, — or a class of specially trained experts. Professor Ely demands the recognition of the university-trained expert as the natural agent of municipal government.

Professor Zueblin's book is a remarkable summary and judgment of the attainments and prospects of our American cities. "Chapters in Municipal Sociology" is the sub-title, Municipal Sociology being defined as the science that "investigates the means of satisfying communal wants through public activity." Transportation, Public Works, Sanitation, Public Recreation, are topics that appear among the chapter-headings. One is surprised at the omission of Police and Charities, but the author prefers to leave some topics for political science. It is not, however, that something has been omitted, but rather that so much has been covered, that most impresses the reviewer.

Upon most of the topics, descriptive studies and statistics have been abundant of late. But what has been lacking is some balanced judgment of the relative value of the attainments of different cities. Each has been accustomed to seize upon some data that appear creditable to itself, and to ascribe all criticism purely to envy. To consider simply one subject — Parks, — the author goes back of the crude statistics of area and population to consider the distribution of parks, the small park, the playground, street area, vacant-lot area, private parks, woods near the city, and various other matters bearing directly upon the heart of the question. And it is not simply the large city, but cities great and small, and of every section of the country — Savannah and Los Angeles and South Bend, as well as Boston and Chicago.

Professor Zueblin speaks with the authority of a more detailed acquaintance with American civic conditions than is possessed by almost any other man. His judgment is sane, yet at times his criticism is so sharp as to make the book stimulating as well as instructive.

Through both of these books runs the spirit

of the newer civic movement, — something that is like a revival of the ancient civic religions: the passion to make our cities such that we may glory in them as the fullest expressions of our highest life.

GARRETT P. WYCKOFF.

THE LIFE AND LETTERS OF MAX MÜLLER.*

The various memoirs of Professor Müller's life have by no means made the present intelligent and tasteful work a repetition, and we find here, in gratifying continuity, the whole story of this serene career, the only noticeable inaccuracy lying in the occasional confusion of proper names and foreign phrases.

Max Müller was akin in nature to Lowell: rich in his endowment of winsome charm, "loving his fellow creatures and loved by them," as he presents his own ideal to a young namesake. He may even be called the Last of the Romanticists, inheriting directly the innermost traditions of Jena and Berlin. His achievements in scholarship lay a large claim upon the gratitude of the modern world, but science alone could never fill his whole heart. "Deutsche Liebe" (better known under the title of the American version, "Memories") is the most personally typical of his writings, and was regarded by him with an especial affection. No little opposition to Max Müller came from stolid worshippers of fact who had never learned that truth is raised to potency only when touched by the imagination. "I admire those who try to purify the Thames," he wrote, "but I have no shoulders for that kind of work. My favourites of course are the German Mystics, particularly Master Eckart and Cardinal Cusanus"; his life-story strengthens our conviction that the values of life cannot be realized save by those who are "Refreshed from kegs not coopered in this our world."

Müller's brilliant scholastic training involved two chief factors, poverty and pluck, both in unstinted measure. A rigorous classical education in the Leipsic Gymnasium sweetened his whole life with the Attic charm. At the University of Leipsic (1841-1844) his interest was drawn to Sanskrit by Professor Brockhaus. Of great value at this time was a close intimacy with Theodor Fontane. Max Müller's fine elevation of personal character is

*THE LIFE AND LETTERS OF THE RIGHT HONOURABLE FRIEDRICH MAX MÜLLER. Edited by his Wife. In two volumes. Illustrated. New York: Longmans, Green, & Co.

manifest in these younger days, in which a chivalrous devotion to his widowed mother foreshadowed that high-minded loyalty to all natural ties which so dignified his entire life. When but nineteen years old he obtained the degree of Doctor of Philosophy; in March, 1844, he brought out a translation of the *Hitopadeśa*, and betook himself to Berlin to carry out studies in Sanskrit and philosophy. In Berlin he reconciles the straitest private surroundings with social prestige in the best intellectual circles of the capital. From his ill-appointed garret he writes, "I cannot give up Sanskrit, though it holds out no prospect for me," nor did he, even when the waters rose most threateningly. Toward the end of November, 1844, came an invitation from a Baron Hagedorn of Dessau (a type of that convenient *deus ex machina* for which European society contrives to have room), to stay at his house in Paris while working at Sanskrit. To Paris he accordingly goes, and, although his *deus ex machina* leaves him very much in the lurch, he in some unexplained way contrives to keep soul and body together while (through Bur-nouf's influence) he attacks with supreme enthusiasm his life-work, the preparation of a monumental edition of the *Rig Veda* with Sāyana's commentary, — a task involving the mastery of the whole illustrative literature from appalling masses of corrupt Indian manuscripts. "If I had to wait ten years," he said (somewhat later), "I would not translate a single line till the whole Vedic antiquity with its wealth of thought lay clearly before me." In addition to the enormous work involved, there loomed up the disheartening fact that no publisher could be induced to undertake the printing. "Life is difficult, and why?" he discourses to his mother; "because of that cursed money, which so many throw away, which makes thousands miserable, and very few happy." The day began to break, however, in 1846, when Müller went to London to spend three weeks; — it turned out a residence in England of more than fifty-four years.

In April, 1847, Müller wrote to his mother:

"All my time, money, and work, indeed my whole life perhaps, would have been sacrificed and lost, had not Bunsen, who had once been in the same position, without my saying anything to him, stood by me, and in this way made it possible for me to struggle on with joyful confidence and firm faith towards the goal I had set before me."

It would be an attractive digression to pay a tribute to Baron Bunsen (surely he must be the original of that lovable ambassador in Mrs.

Ward's "Eleanor"!), described by his young protégé as one who is "always cheerful, and studies Egyptian and Chinese to drive politics out of his head"; "the sort of diplomatist they all should be, a true man, simple and good, desiring and striving for what is right, and leaving the rest to providence. For this the wise Metternich pronounces him to be no diplomatist." Bunsen was at all times keenly on the lookout for handicapped talents, and smoothing the path before them with equal delicacy and generosity. It was he who persuaded the reluctant Board of Directors of the East India Company, all strictly practical men, to undertake the editing and publishing of the *Rig Veda*; Müller was promised £200 a year on a contract which involved about eight years' time, and thus his complete financial independence was assured. In 1848 he settled in Oxford, from which time his influence extended rapidly and steadily. His fineness of mind and character made a distinct impression upon the best English society, and he had the tact and good sense to adjust himself to whatever differences arose, æsthetic or social. "When Beethoven's *Septette* was played as a finale, they mostly went away; perfect barbarians! And yet they are good honest people, with whom it is easy to live when one understands them." His Oxford lectures in the little known field of comparative philology immediately attracted wide interest. He was made an honorary Master of Arts, member of Christ Church College, and Deputy Professor of Modern Languages, bringing a vivacity and breadth into his lectures which were without precedent. In 1859 he married Georgina Grenfell, a niece of Charles Kingsley; her sterling qualities supplemented most effectively his admirable gifts, and this partnership founded one of the happiest of all English homes, a centre of far-reaching influence which drew to itself the choicest spirits from near and far. It is hardly necessary to detail the further progress of labors which were particularly successful in gaining the attention of the public for studies of which it had never suspected the existence. The *Rig Veda* was completed after more than twenty-five years' work, and achieved the high ideal of its editor by dispersing the accretions with which milleniums of superstition had encrusted it. The later years of life were devoted chiefly to the comparative study of religions, a work which was reflected in the *Parliament of Religions* in Chicago (1893) — regarded by Max Müller as the most significant event of

the nineteenth century,—and which shows as its imposing monument the stately row of versions of the "Sacred Books of the East." About a year before his death, which occurred on October 28, 1900, he contemplated passing from the stage, in a spirit fully consistent with his true and simple life.

"What is more natural in life than death? and having lived this long life, so full of light, having been led so kindly by a fatherly hand through all storms and struggles, why should I be afraid when I have to make the last step? I have finished nearly all my work, and what is more, I see that it will be carried on by others, by stronger and younger men. I have never pined much in the market, I gladly left that to others, but I have laid a foundation that will last, and though people don't see the blocks buried in a river, it is on those unseen blocks the bridges rest."

Müller's position in England was somewhat invidious, for his residence there fell precisely at the time when the person of the Prince Consort had served to arouse a jealous and unreasonable dread of all German influence. On this account there were repeated instances of the withholding of public recognition which had been freely bestowed upon the eminent scholar from all sources outside the British isles. Müller's sweet spirit was not perturbed, and he remained a discriminating student and admirer of British politics. "Though John Bull does make a fool of himself now and then," he wrote, "the world would soon go to wrack and ruin without him." His statesmanlike grasp of world-politics exerted a powerful influence in the stormy days of 1870 and 1871 by reason of very intimate relations with Gladstone, as well as through his communications with Bismarck; in all these expressions he acted as the ardent friend of Germany, at a time when the whole weight of British sympathy was being forced toward the French side. "The whole future of the world seems to me to depend on the friendship of the three Teutonic nations, Germany, England, and America"; this sentence shows the temper in which he worked incessantly, both in public and private,—in much the same spirit as that with which Mr. Motley labored to sway the inert English opinion toward the National cause during our civil war. His last days were ennobled by his opposition to the abusive hostility of Germany toward England at the time of the Boer conflict. The blind frenzy of Germany at this time was especially hard to combat: even the distinguished *Deutsche Rundschau*, his long-standing intimate medium of communication with his fellow-Germans, dared not print his

courteous and tactful presentation of the English side.

Gentleness and kindness radiated from him by natural laws. There was a childlike simplicity, joined to a delightfully magisterial air, a sweet and refined countenance, and a scholarly manner, which gave a total impression of the irresistible attractiveness of culture. His priceless gift of humor never failed him, nor an indomitable playful fun, "which flowed like a purling brook, intertwining itself with conversation," as Canon Farrar records. He was a poet, dowered with highest lyric sensibility and responsiveness from boyhood, or, to speak more correctly, for a generation before he was born. Oxford was captivated by his mastery of the piano, and John Stainer dedicated to him his work on Harmony. Müller's address led Bunsen to believe that he ought to have chosen a diplomatic career. The best abused man in the British Empire on the part of certain narrow religionists, his unobtrusive faith shone like a star throughout his active life, and made his declining hours serene. His was that rare balance of harmonious qualities which produces a rounded humanity,—

"I framed his tongue to music,
I armed his hand with skill,
I moulded his face to beauty,
And his heart the throne of will."

The controversy between Max Müller and Professor Whitney, like Goethe's quarrel with Sir Isaac Newton, is a painful subject to those who revere the memory of both contestants. Müller, in his aversion to pedantry, purposely neglected all unnecessary cumbersome apparatus of scholarship,— "he sweeps cleanest that makes the least dust." His temperament had its very noticeable limitations: a free hand drawing is doubtless a truer portrait than a photograph, but clarity of outline is indispensable in the exact sciences. A sheltered life, with merely local and congenial duties, had sundry unfortunate tendencies—among them a well-bred insularity,* an inability to grasp certain unheard-of Titanic manifestations, and various harmless smaller vanities, a love of approbation and a keen personal satisfaction in well-earned gains,—which were a part of his unusually sensitive and responsive nature. Whitney, on the other hand, was of far more rugged Puritan conscience as regards the severe responsibility of the scholar to facts, and to him Müller's graceful fancies were a debase-

* Cf. "The best people in America are ashamed of their president (Cleveland)." Vol. II., p. 359.

ment of the currency of scholarship, bringing confusion upon the "grand ideals of carefulness and the love of truth,"—as Calvin Thomas briefly defines Science. If the first American scholar occasionally tended in the direction of formalism, it is certain that Müller persistently clutched at theories of most nebulous tenuity. It must, however, be taken into account that in many cases the latter cheerfully recognized the provisional nature of his aperçus. His failure to estimate the vigor of Whitney's mind is to be deplored, nor is there lacking a humorously tragic irony in his apprehension lest the mind of his colossal adversary might be wavering. Sufficient to say that these contrasting temperaments came into direct collision, although one cannot but believe that, in essence, the divergent natures were designed to supplement and honor each other. While our intellect concedes the victory to Antonio, our heart cannot keep from leaning toward Tasso.

Quite another matter is the degrading accusation of scholastic dishonesty which has been made against Max Müller, a charge which in its essence recalls the sordid reproaches which hastened to an embittered end the life of a man who was not only a naval hero, but one of the most high-minded and distinguished of all American public servants. In the case of Müller, as of Admiral Sampson, the matter turns upon the question whether an eminent authority, who has independently wrought out a plan of campaign and has put it into successful and vigorous operation, may intrust details, even very important details, to other competent hands without abdicating his position as responsible head. In 1852 Dr. Aufrecht, a capable scholar, was employed by Müller to relieve him of much preliminary work in the further preparation of the text of the Rig Veda edition, a kind of work which is as depressing as sewing carpets. It was Baron Bunsen who counselled and fully endorsed the arrangement thus entered into, which was quite as much a favor to the assistant as to the principal. In the Preface to the fifth volume of the Rig Veda Müller puts the whole case frankly and honorably; every trait in his character demands that we should accept this statement:

"There is not one doubtful or difficult passage in the whole of this work where I have not myself carefully weighed the evidence of the MSS.; not one where I have not myself verified the exact readings of the MSS., even in those portions which were copied and collated for me by others, except where the originals were out of my reach. . . . I take this opportunity of stating,

once for all, that there is no page, no line, no word, no letter, no accent, in the whole of the Commentary for which I am not personally responsible. Nothing was ordered for press that I had not myself carefully examined and revised, and though for certain portions of my edition, as I stated in the Preface to each volume, I was relieved of much preliminary labour, the decision in all critical passages, whether for good or evil, always rested with me."

"Life is an art, and more difficult than Sanskrit or anything else," wrote Max Müller, almost at the beginning of his successful career; certainly no man ever ordered his days more loyally in this spirit. There is in this singularly happy and harmonious record something more than the charm which attaches to "the scholar, beloved of earth and heaven,"—it is the promise of a higher and better humanity. To any gifted nature, isolated by force of surroundings from the larger and serenest air to which it rightfully aspires, this book will prove a destroyer of prison walls, and will bring its reader into most intimate converse with choice spirits, making him part of a social cosmos perhaps as perfect as any yet achieved. The length and fulness of detail in the work only make this companionship more real and potent, and we should therefore be unwilling to abridge these large volumes by a single page. JAMES TAFT HATFIELD.

A NEW MONTAIGNE.*

No new edition of the essays of Michel de Montaigne, noble, courtier, soldier, civil magistrate, and master of affairs, can fail to arouse interest in cultivated minds; for the name of Montaigne is not a mere literary name for critics to juggle with,—it is a power, perhaps a growing power, in the active world we live in. Mr. Hazlitt's edition, the work of an editor whose father's name was for many years associated with the study of Montaigne, has an especial claim upon the expectation of the reviewer. That expectation is not disappointed; the edition is in many respects the best which has yet been published in English. The revision of Cotton's classic version is effected with the greatest possible conservatism, and the notes, including occasional transcripts from Florio, are always illuminating. The life (translated from the *variorum* Paris edition, 1854), and the thirty-

*ESSAYS OF MONTAIGNE. Translated by Charles Cotton. Revised, with a Life of Montaigne, Notes, a translation of extant Letters, and an enlarged Index, by William Carew Hazlitt. In four volumes. Illustrated. New York: Imported by Charles Scribner's Sons.

five letters by Montaigne which are extant, constitute a valuable supplement to the text.

But, after all due credit is allowed for the apparatus of the edition, the main interest of the reader must focus upon the text itself. The lay reader, if he owes his introduction to Montaigne to old Florio, may be grieved to learn that his text "is grossly inaccurate and illiterate"; or, if Cotton has been his master, may be troubled by the occasional disturbance (in the interest of accuracy) of rhythms which long ago took up their dwelling-place in his memory, and now refuse to be dislodged. On the whole, however, it is a satisfaction to have matters set straight; and there is no very good excuse at this day for one's being satisfied to have Montaigne in any sort of translation at the expense of the original. There is no denying that the present version often—more often, perhaps, than that of Florio—misses the grace and ease of the French text. Perfect verbal accuracy in translating must always entail certain sacrifices; for the whole process of reclothing a thought which has been expressed finally must be in the nature of a compromise. In this case, the work of the editor—who had also to be translator—has been done with greater success than might have been expected; with only occasional awkwardnesses of manner, and with perfect fidelity to the meaning of the original. In order to secure a pure text, it was necessary for the editor not only to restore many passages omitted by Cotton, but to transfer various interpolations to the foot-notes. The task was rendered more embarrassing by the large number of emendations made by Montaigne in successive editions published during his life.

The brief Preface contains an excellent, though very compact, estimate of the character and genius of Montaigne.

"He was, without being aware of it, the leader of a new school in letters and morals. His book stood apart from all others which were at that date in the world. It diverted the ancient currents of thought into new channels. It told its readers with unexampled frankness what its writer's opinion was about men and things, and threw what must have been a strange kind of new light on many matters but darkly understood. . . . Of all egotists, Montaigne, if not the greatest, was the most fascinating, because, perhaps, he was the least affected and most truthful. What he did and what he had professed to do was to dissect his mind, and show us, as best he could, how it was made, and what relation it bore to external objects. He investigated his mental structure as a boy pulls his watch to pieces, to examine the mechanism of the works; and the result, accompanied by illustrations abounding in originality and force, he delivered to his fellow-men in a book—one

almost more replete with quotations from other writers than any extant: in matter and thought purely personal more exuberantly full."

Montaigne really belongs, in a sense, with the great diarists and letter-writers, rather than with the great essayists. He wrote, like Pepys or Evelyn or Miss Burney, for his own delight; and though he deliberately published his work, it was with no real expectation of lasting fame. "It is, at any rate," says Mr. Hazlitt, "scarcely probable that he foresaw how his renown was to become world-wide; how he was to occupy an almost unique position as a man of letters and a moralist; how the Essays would be read, in all the principal languages of Europe, by millions of intelligent human beings who never heard of Perigord or the League, and who are in doubt, if they are questioned, whether the author lived in the sixteenth or the eighteenth century. This is true fame. A man of genius belongs to no period and no country. He speaks the language of nature, which is always everywhere the same." H. W. BOYNTON.

SOME DARKER PHASES OF THE AMERICAN REVOLUTION.*

The recently-published letters of Earl Percy contain some very interesting items regarding the American Revolution, stated from the viewpoint of a British commander. For example, the letter to Governor Gage which describes the retreat from Lexington ends with this sentence about His Majesty's troops: "Nor were they a little exasperated at the cruelty and barbarity of the Rebels, who scalped and cut off the ears of some of the wounded men who fell into their hands."

Mr. Sydney George Fisher, in his account of "The True American Revolution," does not portray the New England yeoman brandishing a tomahawk or using a scalping-knife on those famous days in the spring of 1775,—but just as certainly he does not paint a picture of well-dressed well-equipped heroes in glittering uniforms of Continental blue and buff.

"Rough, ungainly, unassorted men, round-shouldered and stiff from labor; some of them, perhaps, in the old ill-fitting militia uniform of blue turned back with red, but most of them in smock-frocks, as they had worked in the fields, or with faded red or green coats, old yellow embroidered waistcoats, greasy and dirty; some

* THE TRUE AMERICAN REVOLUTION. By Sydney George Fisher. Philadelphia: J. B. Lippincott Co.

THE LOYALISTS IN THE AMERICAN REVOLUTION. By Claude Halstead Van Tyne. New York: The Macmillan Co.

with great wigs that had once been white, some in their own hair, with every imaginable kind of hat or fur cap, trailing every variety of old musket and shotgun; without order or discipline, joking with their leaders, talking, excited, welcoming to their ranks students from New Haven and clerks from country stores, they hurried from the bleak hills of New Hampshire and the sunny valleys of Connecticut, until within four or five days they had collected sixteen thousand strong at the little village of Cambridge, where they remained, half-starved, shivering in the cold nights without blankets."

In such words Mr. Fisher undertakes the disillusionizing process, — to give the American reader a true account of the Revolution, to remove the halo from the heads of the men of that war, and to show the harsher side of the struggle. Professor Sumner, a few years ago, discussed some of the features of American public life before the Revolution, in four chapters of his "Life of Alexander Hamilton." Mr. George Washington Greene, much earlier, introduced some of the same sort of discussion into his essays on the initial war of the United States; and other writers have set forth in their plain ugliness facts tending to show that there cannot be an overturning of social conditions and a violent severing of political connections without some grating and grinding.

Mr. Fisher charges the historians with a failure to tell the whole truth, and a failure with a definite purpose. His main points are that the Revolution was not "a great spontaneous, unanimous uprising, all righteousness, perfection, and infallibility, a marvel of success at every step, and incapable of failure," as many writers make out; that, instead of being cruel, tyrannical, and aggressive in its attitude toward the revolted colonies, the British government was extremely lenient and conciliatory in its methods, at least up to 1778, — this theory being the only one under which Howe's conduct can be understood; and that the Loyalists, or Tories, deserve far more consideration than they have ordinarily received from American historians. While he discusses these main points, the author brings out a large number of smaller considerations, all combining to show that the "true American Revolution" has not been well understood, and that the period was a much more ugly and unlovely one than we have usually been taught to believe. The book will have value as a corrective, and as a safeguard against the tendency to over-emphasize the heroic aspects of our Revolution — a tendency stimulated just now by the interest in patriotic hereditary societies and the increasing output of historical novels of the Revolutionary days.

Mr. Van Tyne's story of "The Loyalists in the American Revolution" is a concise study of what the author calls "a tragedy but rarely paralleled in the history of the world." The expulsion of the Moors from Spain or the Huguenots from France might be used as analogies to some extent. The position of the Loyalists at the beginning of the struggle, their sufferings at the hands of the patriots, and their final banishment, are described with much detail of statement. The general impression gained by the reader is that this element of our population was much sinned against. At the same time it is clearly shown that there was a great deal of striking back, and the conviction is deepened that while many good people, who would have added strength to the new republic, were made to suffer very severely and were driven into exile, there were also many mean people, who were guilty of all sorts of detestable acts, and who therefore richly deserved all the punishment the patriots could give them.

Mr. Van Tyne's volume is a convenient handbook regarding this phase of the Revolution. It is enriched with abundant footnotes and references to original sources. It has thirty pages of supplementary matter containing in abstract the principal measures taken by the several States against the Loyalists.

FRANCIS WAYLAND SHEPARDSON.

BRIEFS ON NEW BOOKS.

*The life of
a "minister
of religion."*

"Minister of Religion" was the profession chosen by the young student, William Ellery Channing. The phrase well portrays the mission and influence of his life, and forms a fitting sub-title for the Rev. John W. Chadwick's new biography (Houghton). The preface to Mr. Chadwick's volume suggests a note of comparison, inevitably recurring to the reader's mind, between the lives of Channing and Theodore Parker and the author's treatment of each, — "as different as carving a statue from painting a picture, so much warmth and color were there in Parker's experience and personality, so little in the older and greater man's." From the "Memoir" of 1848, the volumes of sermons, and other sources, the biographer has constructed a book which is never brilliant or dramatic, but is well condensed and interesting. Wisely, he purposed to emphasize "the social rather than the theological" in tracing Channing's influence upon American religious life. The paragraphs where his purpose lapsed are less sure in grasp and poise than the revelations of his subject's mental and moral calibre. The develop-

ment of character is outlined in progressive chapters, from the picture of the impulsive and meditative child of early Newport days, to the active, often ascetic, preacher and social reformer of Boston and its historic Federal Street Church. The strong, broad nature of the man are cited alike in the incidents of theological — or Unitarian — controversy, in his messages on anti-slavery, and in his vital efforts for educational and moral reform. The closing words of the volume are well-chosen, — the reiteration that Channing found "the realization of his hopes far less in the spread of those particular opinions which received his intellectual assent than in the softening of sectarian animosities, the diminution of sectarian zeal, the kinder mutual regards of different bodies of believers, the enlarging sympathy of the world's great religions, and the labors of those men who are doing what they can to lessen party spirit, to improve social conditions, and to uphold, in spite of proud contempt and rancorous opposition, the things that make for peace." In effective contrast with the intense mental activities of Channing is the revelation of his domestic happiness, his delight in children and friends, and his restful pleasurable hours in his "Oakland" garden. The directness and force of Mr. Chadwick's style is occasionally marred by discursive paragraphs, and by the intrusion of favorite but labored quotations; as, for example, on page 79, where, following a citation from Channing's emphasis of daily duties as media for religious service, he writes: "If Channing had been one of the quoters, as he was not, and he had had Keble's 'Christian Year' at hand, which was not published till 1827, he would certainly have quoted here, —

'The trivial round, the common task,' etc.

A more descriptive method, and less of analysis and argument, would have added effectiveness to the chapters dealing with Channing's personality, in private and public incidents alike.

*Soliloquies
Amorous and
satirical.*

"To feast upon the treasures of the past is one of the rewards of loneliness." Thus soliloquizes "A. C. M.," as he blows a cloud of smoke from his briar-wood pipe and enters upon "The Reflections of a Lonely Man" (McClurg). The range of contents of this attractive little volume is less wide than one might have expected from the writer's declaration that he has had "experience of nearly everything that a man can read about in books, and of some things that a man cannot read about." Mild satire, touched with humor, is the prevailing note. But the satirist occasionally betrays a forgetfulness of the fact that criticism is a two-edged sword, to be wielded with caution. College education and college professors receive from him the patronizing, half-contemptuous treatment that argues not exactly the broadest and highest education in the speaker himself. The study of foreign languages to perfect one's knowledge of English is held up to ridicule, and incidentally the writer betrays an imperfect

command of French. The best utterances in the book are those on government and politicians. "If we should have any time," says the author, illustrating the futility of much that is classed under the head of government, "to devote to politicians and their laws, we might spend it in weeping at the spectacle of a legislature trying, by laws of its own enactment, to prevent itself from accepting bribes." The following definitions are good: "An agnostic is a man who believes nothing that he cannot absolutely prove; a practical man is one who believes anything that he can prove beyond a reasonable doubt; a hopeful man is one who believes anything that he cannot disprove; and an idealist is one who believes what he knows is not true." Christian Science, it is shrewdly observed, "exploits a theory whereby not only medicine, but all other material things — except money — are entirely eliminated from the treatment of disease . . . The Christian Scientists are clever as well as cheerful people . . . and they have entertained some incurables and cured some people who were not sick, quite as well as any one else could have done it." In discussing "The Search for Satisfaction," the author thinks that a man may find what he seeks in woman's love, though he holds out little hope of its being a lasting content. "It is well," he says in conclusion, "to think one's own thoughts occasionally, even though they be wrong"; and he modestly and wisely admits the probability of error in his own musings.

*College life
at Princeton in
Colonial times.*

William Paterson is best known to history as the spokesman of "the New Jersey plan" in the Federal Convention, intended to preserve the rights of the smaller States against their larger sisters. Additional fame rests upon his administration as Governor of New Jersey, and his thirteen years as a Justice of the United States Supreme Court. An insight into his earlier years is now afforded by the publication of "Glimpses of Colonial Society and the Life at Princeton College, 1766-1773" (Lippincott). These glimpses are given in a series of letters written by Paterson to his college friends, and by random letters written to him. Among these friends are John Macpherson, who fell in the assault of Quebec; Luther Martin, of Anti-Federalist fame; and Aaron Burr, who was graduated from Princeton in the class of 1772. With these letters are included some verses, chiefly in the style of Pope, intended for the Clio-sophic Society of Princeton College, and a few scraps of old-time college songs. Abounding in classic allusion, passing readily upon occasion into Latin, quoting from Swift, Pope, Molière, and Horace, the compositions of this young law student, recently graduated from Princeton, illustrate the aristocracy of letters in that day. Although covering the years important in the political revolution of the Colonies, there is scarcely a reference to politics, or any prophecy of the public career so soon to be opened to this verbose essayist.

Instead of such slangy matter as would fill the pages of a modern college student, there are allusions to nymphs, enchanting Peggies, adored Patties, and fair Dulcineas. The searcher for local color, and the student of manners and customs of that pre-Revolutionary period, cannot fail to be rewarded by a perusal of these effusions. The practice of sending law students to England for final study is exemplified, and the worry of a tutor over the pranks of unruly students at Christmas time illustrated. Of these disturbers of early Princeton days, the worst seems to have been "one of our suspended boys of the name of Hart from Kentucky." Several of the letters show a custom, evidently quite prevalent at the time, of graduates writing commencement essays for their neophyte brethren. Paterson seems to have been quite gifted in this direction, and quite willing to accommodate his friends. Nearly a quarter of a century after taking his degree, he was importuned by a Senior whose need of literary assistance is evidenced by the letter in which he says: "I have made a trial of my own abilities with a view to my own improvement and avoid being troublesome to others; but I distrust my being any way adequate to a suitable preparation and would be scrappy." The annotating of the present volume is well done by Mr. W. Jay Mills, previously known in connection with accounts of certain historic homes of New Jersey.

Oxford and its literary associations.

The opening words in the Introduction to Mr. Laurence Hutton's "Literary Landmarks of Oxford" (Scribner) are characteristic of the easy and pleasant style of the book throughout. They carry with them the impression of the author's real pleasure in his undertaking and remind us of what Mr. Howells says, that "to please one's self honestly and thoroughly is the only way to please others in matters of art." We can now comfort ourselves with the thought that although we cannot, as did Hannah More in 1772, "gallant about" Oxford with Dr. Johnson for a guide, we can at least participate very vividly in the memories of those old days by reading these pages of Mr. Hutton's. The information he gives is not that of the guide books, nor of the "intelligent local guide" whose boast it was that he could "do the 'alls, collidges, and principal hedifices in a nour and a naff"; but it is about the things which Mr. Hutton himself wanted to know and could find in no one place until he had searched many volumes and asked hundreds of questions of "Dons, of Graduates and Undergraduates, Scouts and Hall porters, of Antiquaries and Topographers." It is very entertaining to know that Dean Stanley in writing to Mrs. Arnold of her distinguished husband familiarly called him "Matt"; and to be shown the staircase at Pembroke where Johnson often came "tumbling down," and to know that his room is still practically unaltered, that two of his desks are preserved, and his tea-pot is in a cabinet in the Bun-

sary. We are equally interested to learn that Christ Church, with which Royalty and Aristocracy have been associated and where such men as Sir Philip Sidney and John Ruskin and Gladstone have been prominent, was famous also for the pranks of its students. That Walter Pater "could almost have swung a kitten if it were a small kitten between his bed, his window and his door" in his room at Brazenose is a bit of information worth having. And a description of Shelley's room at University College and a pen-sketch of his window seat are precious glimpses to the reader. Anecdotes serious and humorous are scattered through the book, together with odd bits of personal gossip, all of which lend a charm to what might have been, in other hands than Mr. Hutton's, a mere category of obscure facts. The illustrations in pen and ink, done by Mr. Herbert Railton, are a very attractive addition to the book.

A new Life of Madison.

Mr. Gaillard Hunt's "Life of James Madison" (Doubleday, Page & Co.) is evidently an outgrowth of the author's labors as editor of "The Writings of James Madison." It is a solid work, written with painstaking care, fortified with references and footnotes, and altogether worthy of respect. As compared with the smaller life of the same man by Sidney Howard Gay, it may be called more valuable as an original study, as it gives more fully the facts of history that form the setting of Madison's life and of which he was himself a most important part. But while the student will rate this book higher, the ordinary reader will be likely to find it somewhat dull. This is due in part to a lack of brightness in the author's style, but it is also due to the character of the distinguished subject of the biography. Madison was a student, a statesman, a man of the highest worth, but he was not an interesting person; he was to outward appearance cold, as he was insignificant in size. He did a magnificent work for our nation in helping to bring about the adoption of the Constitution; perhaps it might not have come into being if it had not been for his wisdom, influence, and skill. He was a leading figure in the first Congress, where the precedents were established that decided whether the new government should be a success or a failure; and his influence there was of immeasurable value. He was a successful Secretary of State under Jefferson, being in hearty sympathy with the democratic revolution that had put that great apostle of theoretical democracy into the seat of the more aristocratic Washington and Adams, though he could not maintain the dignity of his country against the attacks of all Europe. But he failed as President because of the insurmountable difficulties of his position when both England and France were determined to prey upon us as the only neutral power, and to prevent our taking advantage of that position; he could hardly have been a successful President in the quietest times, for he did not know how

to manage men, and his selections for his cabinet were perhaps the poorest that any President has ever made. He was a man of books and of the council, not a man of action; and the Presidency should never have been put upon him. Though the author cannot make Madison interesting to us, he leads us to a hearty respect and even admiration for him both in his public and in his private life.

*A History of
the Papal
Monarchy.*

In his account of "The Papal Monarchy" (Putnam), Dr. William Barry, Professor of Ecclesiastical History in St. Mary's College, Oscott, takes up the period succeeding the fall of Rome and coming down nearly to the modern period,—to be exact, from 590 to 1303, or from the time of Gregory the Great to Boniface VIII. In the introductory chapters the author develops the growth of the idea of the Pope as the head of Christendom, presiding over temporal as well as spiritual affairs, and then takes up the main occurrences of the long years in which Christian Rome was in conflict with Northern tribes. Presenting in detail the most noteworthy of these events, and indicating by clever summaries the current of the general movements at work, he carries the story of the Popes through the Medieval period. History records no more interesting events and episodes, no stories having more of the element of picturesqueness, than these of the followers of Christianity and the legions of the Roman army carrying on their work among the barbarians from one end of Western Europe to the other,—of Popes compelling Emperors to bow to them, of Crusaders struggling heroically for possession of the Holy Sepulchre. It is "a tragedy and a romance; or, as the millions of the faithful believe, a prophecy and a fulfilment." The author's point of view is not sectarian. He treats his subject broadly, and, concerning himself merely with the facts of history, in clear and graphic style pictures to us Rome as "the mother of civilization, the source to Western peoples of religion, law, and order, of learning, art, and civic institutions," giving to the multitudes which settled down within the boundaries of the West "a brain, a conscience, and an imagination, which at length transformed them into the Christendom that Augustine had foreseen." Two maps and fifty-eight illustrations—the latter representing old mosaics, coins, frescoes, and paintings,—add much to the interest and usefulness of the work.

*The Lights of
afternoon.*

The title of Mrs. Celia Parker Woolley's new book, "The Western Slope" (William S. Lord), must not be misunderstood. The author holds that we enter upon the western slope of life at thirty,—rather earlier than most of us would be ready to admit; and her book is not a glorification of old age. It is rather a view, from over the crest of the hill, of "the way we have come." It glimpses the last forty years or so of progress in religion, social effort, and literature. What Mrs. Woolley has

to say on these subjects is wisdom, and much of it is wit besides. She sees the "eastern slope" in a serene but not unbrilliant light,—the light of afternoon sunshine; and though her presentment is sometimes a little categorical, from crowding too much into a limited space, it has in it both spirit and truth. She finds that religion has become sweeter because deed has replaced dogma, and our social endeavors more sane because we realize that the needy ones of earth ask "not alms, but a friend." Her faith falters a little at the literary outlook, because form has become so much to us; she thinks "the art of saying things has about reached its zenith, but great things to be said still await their spokesman." The strongest note of her philosophy is that which denies that the good of the whole can be distinct from that of the individual. "The social mechanism is no mechanism at all; it is a great, big, throbbing human heart, and every time you or I suffer a new loss, perform a mean or careless action, that great heart beats with one more throb of pain." The little book will awaken thoughtful interest among readers who have attained the easy slope of life which she defines.

*Horace Greeley
studied in his
newspaper.*

"The place to study Horace Greeley is in his newspaper," says Mr. William Alexander Linn, whose biography of the great journalist has just been added to the "Historic Lives Series" of Messrs. D. Appleton & Co. Mr. Linn has adhered steadfastly to this belief, departing from it only when taking some of the material for the early part of Greeley's career from his own "Recollections of a Busy Life." The result is a well-written newspaper sketch of the founder of "The Tribune," taking up each national event during Greeley's editorship and showing his attitude toward it, offering quotations from "The Tribune" to give each statement due support, but lacking sympathy with the personality of the subject. In inverse ratio to Parton's life of Greeley, which has stood the test of time, one here finds Greeley the politician first, Greeley the reformer next, and Horace Greeley last of all. Neither writer has spared the foibles, the stubbornness, and the frequent tendency to be on the wrong side, which characterized the well-meaning Greeley; but the recent biography is devoid of the *con amore* touch which Parton possesses. Admirers of Greeley—and there must be such, despite his political, social, and religious heresies,—will regret that the present author, measuring the editor by the newspaper yardstick, can find no motive for the reforms attempted by him in Congress other than by advertising "The Tribune" and securing some notoriety for himself. To the same selfish impulse is largely attributed Greeley's acceptance of the Liberal nomination in 1872, with no credit for the warm-hearted, sympathetic nature, which saw true Reconstruction of the South only in kind treatment and the withdrawal of force. To establish his point, the author

cites the increased receipts of "The Tribune" counting-room after Greeley's one term at Washington. The volume will be used by those desiring a clear summary of Greeley's attitude toward current events, as well as of important occurrences in his early life; but it is not likely to be read purely from interest in the story as here told.

BRIEFER MENTION.

"Twenty Original Piano Compositions by Franz Liszt," edited by Mr. August Spanuth, and "Fifty Songs by Robert Franz," edited by Mr. William Foster Apthorp, are the latest additions to the "Musician's Library" published by Messrs. Oliver Ditson & Co. When the opening volumes of this library appeared last winter, we took occasion to commend the enterprise in the warmest terms, and we need only add upon the present occasion that the editors of the new volumes have done their work with marked intelligence, and with a clear recognition of the educational nature of this undertaking. The Liszt numbers are selected entirely from the original works, mostly dating from the composer's early period. The Franz songs, on the other hand, range through the whole term of the writer's creative activity.

Perhaps the most important feature of the "Virginia" edition of Poe was the new life of the poet prepared by the editor, Professor James A. Harrison, together with the volume of Poe's letters, then first collected for such a purpose. The Messrs. Crowell, who publish the edition, have been well-advised to make a special separate edition of these two volumes of the "Life and Letters of Edgar Allan Poe," thus securing a large constituency who, already possessed of a good text, are yet desirous of adding to their libraries the biographical part of the "Virginia" Poe, but hardly feel justified in purchasing the entire set of seventeen volumes. This library edition of the two volumes is extra-illustrated with portraits and facsimiles, and makes a most presentable appearance.

During the past half-dozen years the newspaper cartoons of Mr. John T. McCutcheon have proved a source of daily recurring delight to thousands of Chicagoans. That this pleasure may be shared beyond the local confines, Messrs. A. C. McClurg & Co. have selected an even hundred of the best of Mr. McCutcheon's drawings and published them in a handsome quarto volume, fittingly prefaced by Mr. George Ade. With the traditional school of political cartoonists, who make of their medium a grim weapon of ridicule and abuse, Mr. McCutcheon has nothing to do. In his hands the cartoon is a genial contribution to the cause of gaiety and good humor. He prefers to deal with subjects of broad, every-day, human interest, giving to politics no more than its due proportionate place in the sum of affairs. A keen intelligence and a frolicsome humor are everywhere evident in his work; his fun is always wholesome, and his satire none the less effective because good-natured. A word of particular praise should be given the artist's "boy" series; since "Tom Sawyer" and the "Bad Boy" of Mr. Aldrich we have had no truer representation of typical boy life. This entertaining volume will go far toward establishing Mr. McCutcheon's title to a foremost place among American cartoonists.

NOTES.

"Greek Composition for Schools," by Professor Robert J. Bennes, is a new publication of Messrs. Scott, Foresman & Co.

"The English Language," by Messrs. Frederick Manly and W. N. Hailmann, is an elementary text-book published by Messrs. C. C. Birchard & Co.

"Cymbeline," edited by Professor Edward Dowden, has just been added to the library edition of Shakespeare in course of publication by the Bowen-Merrill Co.

The third book of Plato's "Republic," in the translation of Professor Alexander Kerr, has just been issued in pamphlet form by Messrs. Charles H. Kerr & Co.

"The Rôle of Diffusion and Osmotic Pressure in Plants," by Mr. Burton Edward Livingston, is an octavo volume in the University of Chicago Decennial Publications.

"Historical Readings Illustrative of American Patriotism," by Mr. Edward S. Ellis, is a new school reading-book for children published by Messrs. Silver, Burdett & Co.

"Heroes of the Norselands," by Miss Katharine F. Boulton, is a new volume in the "Temple Classics for Young People" published by the Macmillan Co. in connection with Messrs. J. M. Dent & Co., of London.

"The Yellowplush Papers," "Diary of C. J. de la Pluche, Esq.," "The Fitz-Boodles Papers," and "A Legend of the Rhine," make up the contents of the latest volume in the Dent-Macmillan edition of Thackeray.

"A Survey of English Ethics," published by Messrs. Longmans, Green, & Co., is a reprint of the first chapter of Mr. Lecky's "History of European Morals," edited for the use of college students of ethics by Mr. W. A. Hirst.

Professor James M. Hoppin's "Great Epochs in Art History" has been published in a second edition by Messrs. Houghton, Mifflin & Co. The work has been carefully revised and corrected, and has been given a new preface.

In its enlarged form "The Craftsman" continues to gain steadily in value and interest. With the issue for June two new departments will be added and commencement made of an extended illustrated series of papers upon American Ceramics.

A welcome volume in the "Temple Classics" series (Dent-Macmillan) is a reprint of Goldsmith's "The Bee" and miscellaneous essays, edited by Mr. Austin Dobson. Miss Burney's "Evelina," in two volumes, has also been added to the same series.

"The Story of the Philippines," by Miss Adeline Knapp, is a reading-book for schools published by Messrs. Silver, Burdett & Co. in their "World and Its People" series. We cannot commend the disingenuous chapter which describes the way in which the archipelago became an American possession, but the work is otherwise deserving of a certain measure of praise.

The fashion of turning novels into plays has led in turn to the fashion of "players' editions" of the novels converted, which means as a rule that these editions are illustrated by a few photographs of stage scenes and the portrait of some popular actor. Count Tolstoy's "Resurrection" (Dodd), in Mrs. Maude's translation, is the latest work of fiction to be given this form of publication, and the last that we should have expected

to see in such guise. But then, it is also the last that we should have expected would fall into the vandal hands of the playwright.

The third yearly volume of "La Chronique de France," covering the year 1902, together with its supplementary "Carnet Bibliographique," have just been received from the Baron de Coubertin, who seems to be both editor and publisher of these useful little annuals.

Mr. Ripley Hitchcock, for many years literary adviser to one of the oldest New York publishing houses, and the author of several books and numerous magazine contributions, has become associated with the firm of Messrs. A. S. Barnes & Company in the capacity of vice-president.

In connection with the Emerson Centenary, Mr. Robert Grier Cooke of New York will publish a revised and enlarged edition of Mr. John Albee's "Remembrances of Emerson," which Dr. Edward W. Emerson has spoken of as "one of the best of the works that have been published about my father."

The first book issued by the new firm of publishers, Messrs. Fox, Duffield & Co., is a tasteful reprint of the morality "Everyman," which has been so impressively performed in several cities of this country during the season just past. The text is the version prepared by Mr. Hazlitt in 1874, from a collation of the earlier editions, and the illustrations are reproductions of quaint old wood-cuts.

Professor J. Brough of the University of Wales has issued a small volume upon "The Study of Mental Science" (Longmans) which consists of a series of popular lectures upon the bearings and import of logic and psychology. The book is well suited to stimulate an interest in these factors of a liberal education, and especially among those who have to do with the training of young minds.

A literary rarity of unique interest is now on exhibition in the office of Martinus Nijhoff, of 114 Fifth Ave., New York. This is an early edition of the "Ars Poetica" of Horace which at one time belonged to no less a personage than the Italian poet, Torquato Tasso, whose autographs it bears. The authenticity of the volume and its ownership is duly attested on one of the fly-leaves by the Custodian of the Biblioteca Vaticana.

Before the end of this month the Macmillan Co. will issue in this country Vols. I. and III. of the "Illustrated History of English Literature" upon which Dr. Richard Garnett and Mr. Edmund Gosse have been at work for many years. The work will be complete in four substantial volumes, the second and fourth of which will appear in October. The London publisher, Mr. Heinemann, will issue all four of the volumes together in the Fall.

To their previous editions of several of Robert Louis Stevenson's works, Messrs. H. B. Turner & Co. of Boston have added a reprint of "Memories and Portraits." The typography and general make-up of this little volume are unusually pleasing, but the special interest of the edition lies in a number of well-chosen illustrations, which include three portraits of Stevenson in his younger days, pictures of his father and mother, and photographic views of places mentioned in the book.

New editions of Charles Dickens's novels follow fast upon one another. The latest is known as the "Fireside" edition, and is published by Mr. Henry Frowde in connection with Messrs. Chapman & Hall of London. Each novel is complete in a single volume,

well printed and bound, and containing all the original illustrations. The English price for the complete set of twenty-two volumes is something less than forty shillings. "Pickwick Papers," "Sketches by Boz," and "Oliver Twist" are the first volumes to appear, and the others will follow at the rate of one a month. This should easily take first place among the cheaper editions of Dickens.

A memorial service for the late Alice Freeman Palmer was held at Harvard University on the last day of January, and many of her friends and educational associates gathered to pay their tribute to her memory. The programme of this meeting, and the words spoken, together with five photographs, are all reproduced in a volume of striking typographical excellence, published by Messrs. Houghton, Mifflin & Co. The contents include addresses by Presidents Eliot, Angell, Tucker, and Hazard. The Association of Collegiate Alumni also have prepared a memorial publication, with portrait, giving an account of the meeting held in Boston last December, for the purpose of planning some educational endowment in the name of Mrs. Palmer.

LIST OF NEW BOOKS.

[The following list, containing 87 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

- Studies in Contemporary Biography.* By James Bryce. Large 8vo, gilt top, uncut, pp. 487. Macmillan Co. \$3. net.
- John Marshall: *Life, Character, and Judicial Services, as Portrayed in the Centenary and Memorial Proceedings throughout the United States on Marshall Day, 1901, and in the Classic Orations of Binney, Story, Phelps, Waite, and Rawle.* Compiled and edited by John F. Dillon. In 3 vols., illus., large 8vo, gilt tops, uncut. Chicago: Callaghan & Co. \$9. net.
- Life and Letters of Brooke Foss Westcott, D.D., D.C.L., Sometime Bishop of Durham.* By his Son, Arthur Westcott. In 2 vols., illus. in photogravure, etc., 8vo, uncut. Macmillan Co. \$5. net.
- Alice Freeman Palmer: *A Service in her Memory.* Held by her Friends and Associates in Appleton Chapel, Harvard University, Jan. 31, 1903. With photogravure portraits, 12mo, gilt top, uncut, pp. 93. Houghton, Mifflin & Co. 75 cts. net.
- Alice Freeman Palmer: *In Memoriam.* With photogravure portrait, large 8vo, uncut, pp. 42. Boston: Association of Collegiate Alumni. Paper.
- Youth of Famous Americans. By Rev. Louis Albert Banks, D.D. With portraits, 18mo, pp. 302. Eaton & Mains. 50 cts. net.

HISTORY.

- The American Advance: A Study in Territorial Expansion.* By Edmund J. Carpenter. With map, 8vo, gilt top, uncut, pp. 331. John Lane. \$2.50 net.
- Social England: A Record of the Progress of the People.* Edited by H. D. Traill, D.C.L., and J. S. Mann, M.A. "King Edward" edition; Vol. IV., *From the Accession of James I. to the Death of Anne.* Illus. in color, etc., 4to, gilt top, pp. 864. G. P. Putnam's Sons. \$5. net. (Sold only in sets.)
- The Philippine Islands, 1493-1803.* Edited and annotated by Emma Helen Blair and James Alexander Robertson; with historical Introduction and additional Notes by Edward Gaylord Bourne. Vol. III., illus., large 8vo, gilt top, uncut, pp. 317. Cleveland: A. H. Clark Co. \$4. net.

GENERAL LITERATURE.

- The Kaiser's Speeches: Forming a Character Portrait of Emperor William III.* Trans. and edited by Wolf von Schierbrand; based upon a compilation made by A. Oscar Klausmann. With photogravure portrait, large 8vo, gilt top, uncut, pp. 333. Harper & Brothers. \$2.50 net.

Is It Shakespeare? The Great Question of Elizabethan Literature; Answered in the Light of New Revelations and Important Contemporary Evidence Hitherto Unnoticed. By a Cambridge Graduate. Illus., 8vo, gilt top, uncut, pp. 387. E. P. Dutton & Co. \$4. net.

Life in a New England Town, 1787-1788: Diary of John Quincy Adams, while a Student in the Office of Theophilus Parsons at Newburyport. With photogravure portrait, large 8vo, gilt top, pp. 204. Little, Brown, & Co. \$2. net.

Shakespeare and the Rival Poet: Displaying Shakespeare as a Satirist and Proving the Identity of the Patron and the Rival of the Sonnets. By Arthur Acherson. With portraits, 12mo, uncut, pp. 360. John Lane. \$1.25 net.

The Art of Living Long: A New and Improved English Version of the Treatise of the Celebrated Venetian Centenarian, Louis Cornaro. With essays by Addison, Bacon, and Sir William Temple. With portraits, 8vo, gilt top, pp. 214. Milwaukee: William F. Butler. \$1.50.

People You Know. By George Ade. Illus., 16mo, pp. 224. Harper & Brothers. \$1.

NEW EDITIONS OF STANDARD LITERATURE.

Complete Poetical Works of Alexander Pope, "Cambridge" edition. With photogravure portrait and vignette, 8vo, gilt top, pp. 672. Houghton, Mifflin & Co. \$2. Obermann. By Etienne Pivert de Senancour; with biographical and critical introduction by Arthur Edward Waite. 12mo, uncut, pp. 423. Brentano's. \$1.50 net.

Evelina; or, The History of a Young Lady's Entrance into the World. By Frances Burney. In 2 vols., with photogravure frontispieces, 24mo, gilt top, uncut. "Temple Classics." Macmillan Co. \$1.

Shakespeare's Cymbeline. Edited by Edward Dowden. 8vo, uncut, pp. 212. Bowen-Merrill Co. \$1.25.

First and Second Book of the Maccabees. Edited by W. Fairweather, M.A. With photogravure frontispiece, 24mo, gilt top, pp. 188. "Temple Bible." J. B. Lippincott Co. Limp leather, 60 cts. net.

BOOKS OF VERSE.

Cecilia Gonzaga. By R. C. Trevelyan. 12mo, gilt top, uncut, pp. 103. Longmans, Green, & Co.

Indian Summer, and Other Poems. By James Courtney Challiss. With portrait, 12mo, uncut, pp. 93. Boston: Richard G. Badger. \$1.50.

Sonnets and Lyrics. By Katrina Traak. 12mo, uncut, pp. 103. Boston: Richard G. Badger. \$1.25.

Summer Songs in Idleness. By Katherine H. McDonald Jackson. 12mo, uncut, pp. 71. Boston: Richard G. Badger. \$1.25.

Semanoud. By H. Talbot Kummer. 12mo, uncut, pp. 45. Boston: Richard G. Badger. \$1.

FICTION.

The Untilled Field. By George Moore. 12mo, pp. 381. J. B. Lippincott Co. \$1.50.

The Conquering of Kate. By J. P. Mowbray ("J. P. M."). With frontispiece, 12mo, pp. 315. Doubleday, Page & Co. \$1.50.

Old Squire: The Romance of a Black Virginian. By B. K. Benson. 12mo, gilt top, uncut, pp. 431. Macmillan Co. \$1.50.

Middle Aged Love Stories. By Josephine Daskam. With photogravure portrait, 16mo, gilt top, uncut, pp. 290. Charles Scribner's Sons. \$1.25.

Cap'n Simeon's Store. By George S. Wason. With frontispiece, 12mo, pp. 287. Houghton, Mifflin & Co. \$1.50.

At the Time Appointed. By A. Maynard Barbour. With frontispiece in color, 12mo, pp. 371. J. B. Lippincott Co. \$1.50.

The Spoils of Empire: A Romance of the Old World and the New. By Francis Newton Thorpe. Illus., 12mo, pp. 421. Little, Brown, & Co. \$1.50.

The Roman Road. By "Zack." 12mo, uncut, pp. 235. Charles Scribner's Sons. \$1.50.

The Adventures of Harry Revel. By A. T. Quiller-Couch ("Q"). 12mo, gilt top, uncut, pp. 346. Charles Scribner's Sons. \$1.50.

The Grey Cloak. By Harold MacGrath. Illus., 12mo, pp. 463. Bobbs-Merrill Co. \$1.50.

Life's Common Way. By Annie Eliot Trumbull. 12mo, pp. 420. A. S. Barnes & Co. \$1.50.

The Modern Obstacle. By Alice Duer Miller. 12mo, uncut, pp. 273. Charles Scribner's Sons. \$1.50.

Tommy Wideawake. By H. H. Bashford. 16mo, gilt top, uncut, pp. 188. John Lane. \$1. net.

Angelo, the Musician. By Harriet Bartlett. With photogravure frontispiece, 12mo, gilt top, pp. 340. New York: Godfrey A. S. Wiener. \$1.25.

Mr. Claghorn's Daughter. By Hilary Trent. 12mo, pp. 277. J. S. Ogilvie Publishing Co. \$1.

The Certainty of a Future Life in Mars: Being the Posthumous Papers of Bradford Torrey Dodd. Edited by L. P. Gratacap. 16mo, uncut, pp. 266. Brentano's. 75 cts. net.

Sacrilige Farm. By Mabel Hart. 16mo, pp. 333. D. Appleton & Co. Paper, 50 cts.

RELIGION AND THEOLOGY.

Of Religion. By Richard Rogers Bowker. 16mo, gilt top, pp. 73. Houghton, Mifflin & Co. 50 cts.

The Better Way ("L'Ami"). By Charles Wagner; trans. from the French by Mary Louise Hendes. 16mo, gilt top, uncut, pp. 265. McClure, Phillips & Co. \$1. net.

The Temples of the Orient and their Message, in the Light of Holy Scripture, Dante's Vision, and Bunyan's Allegory. By the author of "Clear Round!" With map, 8vo, pp. 442. Chicago: Open Court Publishing Co. \$4. net.

Church Discipline: An Ethical Study of the Church of Rome. By Joseph McCabe. 12mo, uncut, pp. 269. London: Duckworth & Co.

History of the Deaconess Movement in the Christian Church. By Rev. C. Golder, Ph.D. Illus., 12mo, pp. 614. Jennings & Pye. \$1.75.

Life Lessons. By J. T. Thompson. 12mo, gilt top, uncut, pp. 126. Boston: Eugene F. Endicott. 75 cts. net.

Present-Day Evangelism. By J. Wilbur Chapman. 12mo, pp. 245. Baker & Taylor Co. 60 cts. net.

TRAVEL AND DESCRIPTION.

Voyages and Travels, mainly during the 16th and 17th Centuries. With introduction by C. Raymond Beazley, F.R.G.S. In 2 vols., 8vo. "An English Garner." E. F. Dutton & Co. \$2.50 net.

Deep Sea Vagabonds. By Albert Sonnichsen, Able Sea man. 12mo, uncut, pp. 336. McClure, Phillips & Co. \$1.50.

Washington: Its Sights and Insights. By Mrs. Harriet Earhart Monroe. Illus., 12mo, pp. 183. Funk & Wagnalls Co. \$1. net.

NATURE AND OUT-OF-DOOR BOOKS.

The Flower Beautiful. By Clarence Moores Weed. Illus., large 8vo, gilt top, uncut, pp. 138. Houghton, Mifflin & Co. \$2.50 net.

The Water-Fowl Family. By L. C. Sanford, L. B. Bishop, and T. S. Van Dyke. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 598. "American Sportsman's Library." Macmillan Co. \$2. net.

Walks in New England. By Charles Goodrich Whiting. Illus., 8vo, pp. 301. John Lane. \$1.50 net.

Where Town and Country Meet. By James Buckham. 16mo, gilt top, uncut, pp. 241. Jennings & Pye. \$1. net.

Trees, Shrubs, and Vines of the Northeastern United States: Their Characteristic Landscape Features. By H. E. Parkhurst. Illus., 12mo, uncut, pp. 451. Charles Scribner's Sons. \$1.50 net.

True Bird Stories from My Note-Books. By Olive Thorne Miller. Illus. in color, etc., 12mo, pp. 156. Houghton, Mifflin & Co. \$1. net.

The Nature-Study Idea: Being an Interpretation of the New School-Movement to Put the Child in Sympathy with Nature. By L. H. Bailey. 8vo, pp. 139. Doubleday, Page & Co. \$1. net.

POLITICS AND ECONOMICS.

Sir Wilfrid Laurier and the Liberal Party: A Political History. By J. S. Willison. In 2 vols., with photogravure portrait, 8vo, gilt top, uncut. Toronto: George N. Morang & Co., Ltd.

Centralizing Tendencies in the Administration of Indiana. By William A. Rawles, Ph.D. Large 8vo, uncut, pp. 336. "Columbia University Studies." Macmillan Co. Paper, \$2.50.

Trust Finance: A Study of the Genesis, Organization, and Management of Industrial Combinations. By Edward Sherwood Meade, Ph.D. 12mo, pp. 387. "Appletons' Business Series." D. Appleton & Co. \$1.25 net.

SCIENCE.

The Study of Mental Science: Popular Lectures on the Uses and Characteristics of Logic and Psychology. By J. Brough, LL.D. 12mo, pp. 129. Longmans, Green, & Co. \$1.

Results of Observation with the Zenith Telescope of the Flower Astronomical Observatory, from Sept. 6, 1898, to August 30, 1901. By Charles L. Doolittle. Large 4to, uncut, pp. 123. Published by the University of Pennsylvania. Paper.

ART AND MUSIC.

Bookbinders and their Craft. By S. T. Prideaux. Illus., large 8vo, gilt top, uncut, pp. 299. Charles Scribner's Sons. \$12. net.

Representative Art of Our Time. Edited by Charles Holme. Parts IV. and V., each illus. in color, etc., folio. John Lane. Per part, \$1. net. (Sold only in sets of 8 parts.)

Musical Education. By Albert Lavignac; trans. from the French by Esther Singleton. 12mo, uncut, pp. 447. D. Appleton & Co. \$2. net.

BOOKS FOR THE YOUNG.

Pearl Island. By Andrew Caster. Illus., 12mo, pp. 267. Harper & Brothers. \$1.25 net.

Heroes of the Norselands: Their Stories Retold. By Katharine F. Boulton. Illus. in color, etc., 24mo, gilt top, pp. 211. "Temple Classics for Children." Macmillan Co. Leather, 80 cents.

EDUCATION.—BOOKS FOR SCHOOL AND COLLEGE.

More Money for the Public Schools. By Charles W. Eliot. 12mo, gilt top, uncut, pp. 193. Doubleday, Page & Co. \$1. net.

Of Education. With Appended Addresses on "The Scholar" and "The College of Today." By Richard Rogers Bowker. 16mo, gilt top, pp. 115. Houghton, Mifflin & Co. 75 cts.

The Teaching of English in the Elementary and the Secondary School. By George R. Carpenter, A.B., Franklin T. Baker, A.M., and Fred N. Scott, Ph.D. 12mo, pp. 381. "American Teachers Series." Longmans, Green, & Co. \$1.50.

A General History of Commerce. By William Clarence Webster, Ph.D. Illus., 12mo, pp. 526. Ginn & Co. \$1.40 net.

American Standard Bookkeeping, High School Edition. By C. C. Cartiss, A.M. 8vo, pp. 192. American Book Co. \$1.

The Spanish in the Southwest. By Rosa V. Winterburn. Illus., 12mo, pp. 244. American Book Co. 55 cts.

Two Girls in China. By Mary H. Kront. Illus., 12mo, pp. 208. American Book Co. 45 cts.

Saintine's Plotsola. Abridged and edited by O. B. Super. With frontispiece, 18mo, pp. 222. D. C. Heath & Co.

Ruskin's The King of the Golden River. Edited by Katharine Lee Bates. Illus., 12mo, pp. 82. Rand, McNally & Co. 25 cts.

MISCELLANEOUS.

Cartoons by McCutcheon: A Selection of One Hundred Drawings by John T. McCutcheon. 4to. A. C. McClurg & Co. \$1.25 net.

How to Keep Household Accounts: A Manual of Family Finance. By C. W. Haskins, LL.M. 16mo, pp. 117. Harper & Brothers. \$1. net.

The New International Encyclopedia. Edited by Daniel Coit Gilman, Harry Thurston Peck, Ph.D., and Frank Moore Colby, M.A. Vol. IX., Hall—Infant Phenomenon. Illus. in color, etc., 4to, pp. 953. Dodd, Mead & Co.

More Baskets and How to Make Them. By Mary White. Illus., 12mo, pp. 187. Doubleday, Page & Co. \$1. net.

Greek Papyri from the Cairo Museum, together with Papyri of Roman Egypt, from American Collections. By Edgar J. Goodspeed. 4to, pp. 78. "Decennial Publications." University of Chicago Press. Paper, \$1.50 net.

Pioneers of the West: A True Narrative. By John Turner. 8vo, pp. 404. Jennings & Pys. \$1.50.

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